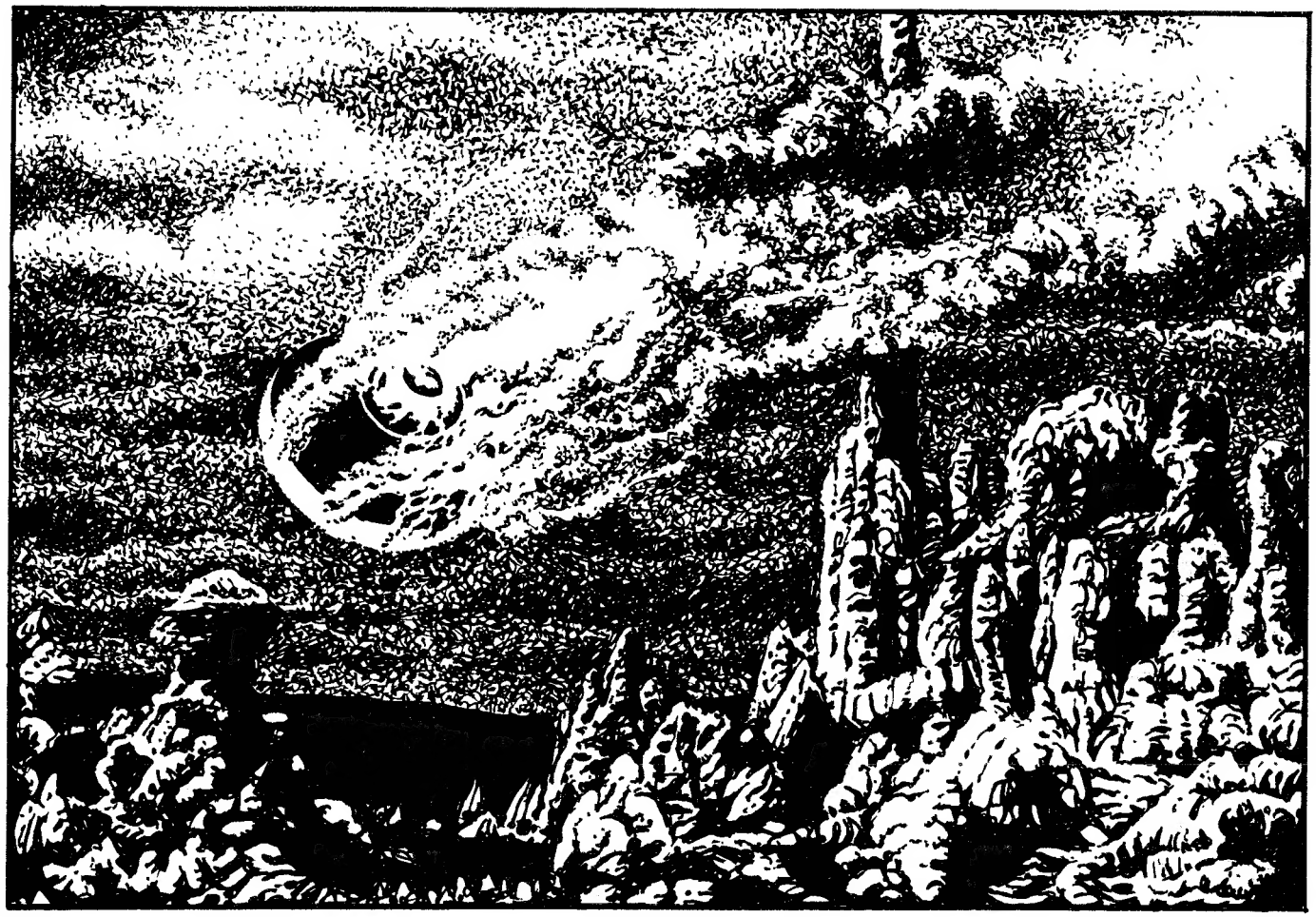
DEATH TO THE DALEKS

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME

code:XXX - Terry Nation



The TARDIS' power fails and it lands on the desolate world of Exxilon, where the Doctor and Sarah discover that all electrical energy is being drained away by an unknown force. When they emerge to explore, they encounter the savage Exxilons and become separated. The Doctor then meets the members of an Earth expedition - Dan Galloway, Peter Hamilton, Jill Tarrant, Captain Richard Railton and the badly wounded Commander Stewart. He learns that a space plague is sweeping the galaxy, the antidote to which, Parrinium, can be found only on Exxilon. The humans are unable to leave, however, as their ship is affected by the same power drain as the TARDIS.

Sarah comes upon a huge, gleaming city with a flashing beacon on top. However, she is captured by a band of Exxilons and taken to a cave, where their High Priest sentences her to death for defiling the 'sacred' city...

The Doctor and the humans see another ship land, and are shocked when Daleks emerge from within! Fortunately, the creatures' weapons are affected by the power drain and fail to work. Railton offers the Daleks an alliance and reluctantly they agree, though they conceal the fact that there are others on board their ship, working to overcome the power loss. On the way to the humans' base, the party is attacked by Exxilons. One Dalek is destroyed, and Railton is killed. Suddenly, the Exxilons produce Commander Stewart, whom they have captured from the base. The party have no choice but to surrender. They are taken to the Exxilons' cave, where the Doctor saves Sarah from being sacrificed. However the reprieve is only temporary as they are both then sentenced to death... Galloway assumes command of the human party, and he and the Daleks start to bargain with the Exxilons for their freedom.

The Daleks hidden in the saucer have now armed themselves with bullet-firing guns. They attack the Exxilons' cave, and the Doctor and Sarah manage to escape into a tunnel. While the Doctor scouts ahead, Sarah senses that she is being watched... The Doctor rounds a bend and finds a metal tendril snaking down from the tunnel roof. He evades this, but a pursuing Dalek is less fortunate, being destroyed in a shower of sparks when the tendril touches it. The Doctor returns to Sarah, who has been joined by a small humanoid creature. The creature identifies himself as Bellal, one of the few remaining intelligent Exxilons. He then leads the travellers to a place of safety, where he tells them that the city above was created by his race centuries ago. However, it was given a computer for a brain and rejected its creators, forcing them outside, where most reverted to savagery. The Doctor realises that the tendril was one of the city's 'roots', and that its beacon is causing the power drain.

Now fully in charge, the Daleks have reached the same conclusions about the city. Two of them set off to enter it and attack from inside, while Galloway and Hamilton are ordered to climb up and destroy the beacon with two bombs.

While Sarah returns to the mine workings set up by the Daleks, to see if she can help the Earth team, the Doctor and Bellal travel to the city. By deciphering symbols on the walls, they are able to get inside, but are closely followed by the two Daleks. The city corridors are riddled with tests and death traps, each of which must be overcome to progress towards the nerve centre. Even an innocent-looking floor pattern is dangerous, as the Doctor demonstrates to Bellal when he tosses a coin onto it and the metal disc is vapourised by an electrical charge! The two friends at last reach the centre, though, where the Doctor produces his sonic screwdriver, intending to give the computer a 'nervous breakdown'. Realising what is happening, the city defends itself by creating two humanoid 'anti-bodies'. However, the Daleks then arrive, having also passed the entrance tests, and the Zombie-like creatures turn on them instead. The Doctor and Bellal flee from the city as it begins to break down.

Galloway and Hamilton reach the beacon but set only one of the bombs, Galloway hiding the other in his tunic. On detonation, the beacon is destroyed and full power restored. The Daleks now reveal their true plan: to take all the Parrinium and make the planet unapproachable by detonating a plague bomb. As they hold the only antidote, the space powers will have to agree to their every demand. However, unknown to the Daleks, Galloway has stolen aboard their ship. As it takes off he explodes the remaining bomb, sacrificing himself but destroying the Daleks. Sarah then reveals that she and Jill spent the night loading the Parrinium onto the Earth ship - the Daleks had only bags of sand in theirs! As Jill and Hamilton prepare to take off, the Doctor and Sarah watch the Exxilon city 'melting'. The Doctor muses that there are now only seven hundred and ninety nine wonders in the universe...

Ep.3 - 23 - (35)

~~TIME 21~~

~~(2F/C + gun mike), 33, 42,~~
~~A1, 32, C1, F/Rod~~

89. 2 F 11. INT. SECTION OF TUNNEL. DAY.
LS into Area "E" DR, BELLAL, S.R.H, GOTAL into L - R. (ZREIS F, E, S, C, D.)

BELLAL: Exxilon had grown old before life had even begun on other planets. Our ancestors solved the mysteries of science - they built a craft that travelled through space .... they were the supreme beings of the Universe.

DOCTOR WHO: What destroyed their power? War?

Let them go L

BELLAL: No. They created their own destruction. Using all their knowledge, they built a city that would last through all of time.

HOLD DR/BELLAL into M.2-s TRACK OUT with them down corridor to Pos G.

SARAH: And they succeeded. It looked as though it might have been built only yesterday.

BELLAL: They used their sciences to make the city into a living thing that could protect itself ... repair itself .... maintain itself . they even gave it a brain.

DR WHO: I see ..... The city became an entity ... greater and more powerful than the many parts that had created it.

(3 next)

- 23 -

Ep. 3 - 24 -

(89, on 2)

HOLD BELLAL to MCU f/g DR"S.RAH b/g

BELLAL: By the time it was completed, it had no need of those who had made it. Our people learned too late that they had created a monster. They tried to destroy it .... instead it destroyed them. The city drove out the survivors. Now we and the others you met are all that remain.

90. 3 B
MCU BELLAL

SARAH: What separates you from the others?

BELLAL: They have made the city into their God. They worship and fear it .... they make sacrifices to it ....

91. 2 F
M.2-s: SARAH/DR

SARAH: We almost qualified for that ourselves.

Yet
DOCTOR WHO: You don't fear the city, Bellal?

92. 3 B
CU BELLAL
Let him go

BELLAL: Yes .... but we don't worship it. Our aim is to destroy it.
.... unless we succeed, within a century our race will vanish from this planet ...

93. 2 F
C.M.2-s: DR/SARAH
Let them go

~~THEY STARE~~ SILENCE FOR A MOMENT. DOCTOR WHO CONSIDERS DEEPLY.

~~DOCTOR WHO: I think the beast has~~
~~a lot to be said for it.~~

RECORDING BREAK

- 24 -

EP 3: - 26 - (93)

TELECINE 11: DUR: 2.48

Ext. Sand Dunes. Day.

The THREE ARMED DALEKS are still overseeing the mining operation.

JILL, GALLOWAY and PETER are working amongst the diggigs, selecting and sorting the chemical element they want from the shale.

Show this first in LONG SHOT from Jebal's vantage point. ESTABLISH JEBAL still on watch, then ANGLE and ZOOM. in on the DALEKS. The fourth, unarmed DALEK appears from the direction of the DALEK ship and approaches the others.

DALEK: The explosive charges will be completed shortly.

DALEK 2: The charges must be placed on the beacon on the summit of the city and detonated.

DALEK: Agreed. A Dalek patrol will enter the city to investigate scientific installations while the explosives are being positioned.

DALEK: Will destruction of the beacon restore electrical energy?

DALEK 2: All logical evidence suggests it is the source of interference.

There is a general shout of alarm from the EXXILONS who are digging in a sandy bottomed hole. The DALEKS turn their attention toward the commotion.

- 26 -

K.W. - 27 - (94)

EP.3

TELECINE 11 (Cont.)

ANGLE ON the group of exxilons as they scramble desperately to the top of the small crater in a wild panic.

We show, in the very base of the crater the loose sand beginning to stir. A slight undulating movement as though something is burrowing up from below

All but one of the exxilons manage to get out. The one unfortunate slithers back to the base of the hole, staring with terrified eyes at the moving sand as he starts to struggle out again.

By this time The Daleks have moved down and so have Peter, and Jill. The exxilons are staying well back from the edge.

PETER dives forward to reach down an arm to help the unfortunate exxilon.

Suddenly the sand is pushed asie and a flexible metal tentacle springs out of the ground. Perhaps ten feet in height it sway like a snake for a few moments, then, as though it were striking, bends and strikes the exxilon with its tip.

The man screams with pain and writhes free of Peter's helping grip. The exxilon topples back into the base of the hole, evidently dead.

- 27 -

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STORY REVIEW

Trevor Wayne

'Death to the Daleks'.

The title of this tale was about as convincing as Hammer's 1969 exclamation: 'Frankenstein Must Be Destroyed!' Indeed, like Frankenstein and Dracula in the cinema, the Daleks seemed remarkably immune to death, having survived their own total extermination in 1964 at the close of the very first Dalek serial and then again in 1967 at the end of "The Evil of the Daleks" (serial "LL") (this second annihilation being reinforced by a repeat the following year).

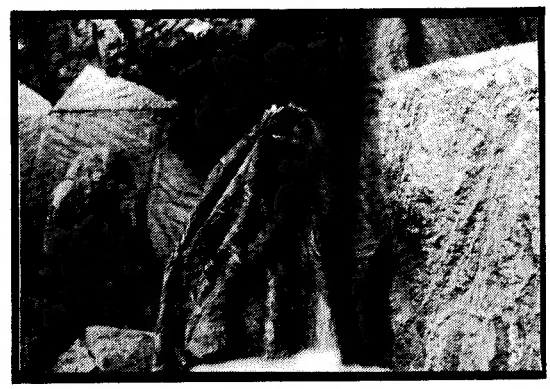
This time the sandpit and studio interiors are supposed to be the planet Exxilon - centre of a once-great civilisation, now on hard times. The humans pitted against everyone's favourite 'animated pepper pots' (although one individual dubs them "wee salt shakers" in this tale - a case of the programme reflecting its own newspaper image?) are an expedition from Earth seeking "Parrinium - a rare trace element" that exists in profusion on the planet's surface. This substance is required to cure and thereafter provide immunity from a space plague ravaging the galaxy. However all is not going well for the terrestrial expedition; the planet is barren and the natives are hostile, and there is a mysterious, ancient, animated but seemingly deserted city topped with a flashing beacon - a sort of hybrid Tower of Babel and Pharos. It is this latter edifice that seems, somehow, responsible for the complete loss of power of their spacecraft and weapons...

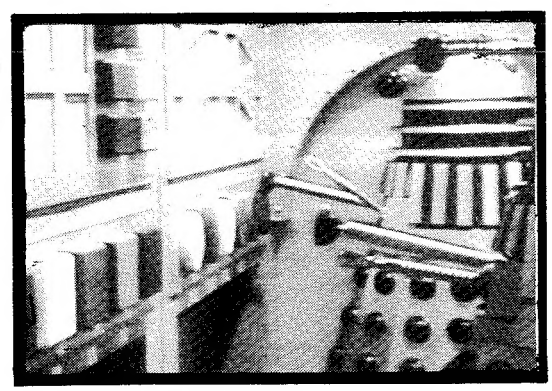
Into this hostile environment come the Doctor and his companion Sarah. Episode one's striking opening with the TARDIS 'dying' as its power is drawn away launches the serial with a shudder as the Doctor is robbed of both a means of escape and his usual sanctuary. The arrival of the Daleks in the closing minutes sets the scene for a nightmare...

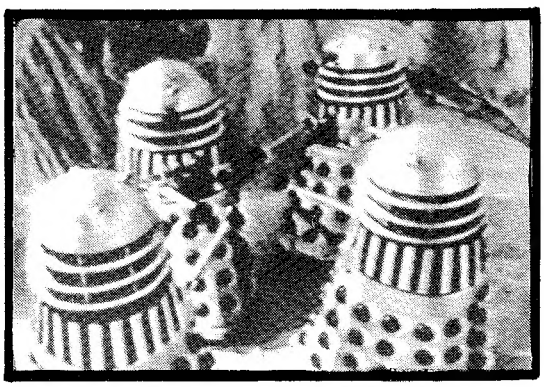
Unfortunately it is a recurring nightmare; deja vu rather than death seems to be stalking the Daleks. If 'Planet of the Daleks' (Serial "SSS") was a re-write of the seminal Dalek story, then 'Death to the Daleks' contains a wealth of oft-used SF cliches, many of which have turned up before in Dalek stories and in 'Doctor Who' more generally: mysterious cities degenerating; ancient civilisations; the inevitable tunnels and corridors; the quest/race through the elaborate IQ test; and cliched and monotonous dialogue. Although there is little wrong with the basic storyline, ultimately I always have to remember it as 'the story in which the Daleks were painted silver' or 'the one with Sarah in' in order to separate it in my mind's eye from other serials.

The story's construction very much reflects Terry Nation's long involvement with writing TV film series, a field in which characterisation is deliberately simplified so that the shows can be understood in any language and therefore sold to any country. This has the unfortunate consequence that the characters in 'Death to the Daleks' are rather like line drawings in a comic who have been coloured in to give them more depth but are ultimately still as lifeless. The benevolent Exxilon, Bellal (the 'good alien' - the science fiction version of the 'good native' who helps the white expedition threatened by his hostile compatriots), is perhaps the best-drawn character and provides an interesting contrast to both the embittered Earth people and the ruthless Daleks. In fact, the humans and the Daleks seem rather similar to each other at times, particularly in their attitude towards the Exxilons. Here I suspect that the influence of the story penned almost simultaneously by Terry Nation for the 'Radio Times' tenth anniversary special (see 'Season 10 Special' release) still lingered near his typewriter. That story is set during one of the Dalek Wars, perhaps similar if not the same to the one in which members of the Earth expedition lost friends and relatives, and takes as its title and conclusion: "We are the Daleks". (Well, a race that can survive two annihilations must have more than one origin up its sucker arm!)

Central to what is basically a space opera is one of Terry Nation's







obsessions which the other writers and producers of 'Doctor Who' had virtually adopted as a leitmotif for the whole series; that science and invention may become too complex or clever for the scientist or inventor. This is, of course, a legitimate concern, which Kit Pedler and Gerry Davis had spread beyond 'Doctor Who' to their own series, 'Doomwatch'. But whereas such ideas can be fully developed in a programme like 'Doomwatch', they all too often get buried under the weight of plotting needed to sustain a 'Doctor Who' story over four or six episodes. In the case of 'Death to the Daleks', the message trying to claw its way to the surface is apparent when Bellal tells the Doctor the sorry tale of how the wise and noble Exxilons constructed the perfect city controlled by the perfect computer which, seeing that its creators were not perfect, evicted them. Following this rejection by the ultimate expression of their own technology the Exxilons turned their backs on all such science and went back to nature, eventually degenerating into superstitious savages. The city developed defences and established the energy-draining beacon to prevent any greater technological artifact being constructed on the planet. Perhaps it is of some significance that this tale of a fall from grace is not unlike the original story of the origin of the Daleks: victims of their own neutron bomb.

This background tale about the Exxilons is actually more interesting than the main events of the story itself! We even learn that the race visited Earth - in their old, space-travelling days - and influenced the construction of some South American temples (thereby, no doubt, giving Erich von Daniken something to include in his books, which were all the rage at the time 'Death to the Daleks' was written!). By contrast, the Daleks seem decidedly uninspiring. In fact their popularity was very much on the wane by 1974. Jon Pertwee announced that he was bored with them, considering them dull and lifeless compared with the more anthropomorphic aliens such as the Draconians and the Ogrons; and one ten-year-old wrote to the 'Radio Times' complaining that "too much of something (in this case the Daleks) is boring".

It is not that the Daleks are intrinsically boring - in 1965 there were three Dalek serials, a feature film, a stage production and several books as well as numerous toys, and we still clamoured for more. However, the question has to be asked, had they really had their day by the time 'Death to the Daleks' was transmitted? The Dalek props themselves had become very tatty and this was ill disguised by the coat of silver paint. The fact that they were obviously running along tracks in the sandpit exteriors made them seem very clumsy, and claims that they were brilliant and dangerous were really as laughable as the banal repetitive dialogue they were always provided with. The obvious restrictions placed on the props had influenced the imagination of the writer and gradually the words and action provided for the Daleks degenerated into simple repetitive mechanical actions and stock phrases. The robotic element had all but taken over; how strange then to be told that the Daleks were able to operate all of their casings, except the guns, by telekinesis. How fortunate that with only sucker cups the Daleks were able to manufacture machine guns to replace their neutralised blast guns - fortunate as it led to the best scene in the story, where the Daleks are trying out their "primitive weapons" in a firing range with the targets being model TARDISes! There are vestiges of their cunning too when it is revealed that they do not need the Parrinium themselves as they are immune from the space plague and wish merely to control its supply in order to force the surrender of Earth and its colonies. Indeed their intention to use plague missiles on Exxilon begs the question, did they actually start the plague? Here we are getting away from the lumbering old props to the chilling idea behind the Daleks.

Had they been around just a little bit too long? When Sarah Jane reveals that she has never heard of the Daleks, the admission jars; surely everyone has heard of them? In the end, the Daleks might have cheated the galactic undertakers, but instead their death just seems protracted, long and lingering - and unpleasant to watch.

SPACE & TIME

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SPACE & TIME

PRODUCTION OFFICE

Jeremy Bentham

Robert Holmes positively hated 'Death to the Daleks'. Although he had done a little script editing on 'Invasion of the Dinosaurs' (Serial "WWW"), this was his formal 'baptism of fire'. Handle this type of storyline and you can handle anything thrown at you, were Terrance Dicks' sentiments as he handed over an initial, very slim, draft script to Holmes, before taking a back seat to watch the trainee at work.

A newcomer to the scene, Holmes had not been privy to the minor row that had erupted in the wake of 'Day of the Daleks' (Serial "KKK"), which had ended in an agreement between Barry Letts and Roger Hancock (Terry Nation's agent) to feature one Dalek serial per season in 'Doctor Who', provided that Nation was given first refusal on the scripting side (see 'Planet of the Daleks' (Serial "SSS"), page "68-07"). As an agreement, this was of more advantage to the Producer than to the Script Editor. Incumbents of that latter post generally found Nation a brilliant writer of action sequences, but poor in the dialogue and characterisation stakes. Consequently, the task of getting a workable piece of TV drama from the scripts initially delivered under the working title 'THe Exxilons' was not inconsiderable. With no great affection for the Daleks, Holmes ultimately retitled the serial 'Death to the Daleks' as an expression of his own feelings towards these mechanised monsters.

From Barry Letts' point of view, the scheduling of this serial mid-season was a carefully considered move to maximise ratings. Feeling no great love for the Daleks either, he looked upon them simply as audience boosters. Experience and statistics had shown that 'Doctor Who' gained its biggest audiences during the long winter evenings, and that as the days started lengthening with the onset of spring, so the programme correspondingly saw a dip in its figures. By deliberately placing a Dalek serial in March, Letts hoped to reverse this trend, and in this he was not to be disappointed. The newspapers gave considerable coverage to the return of the show's most popular monsters, which in turn kept ratings hovering around the nine million mark, where they mostly stayed throughout the remainder of the season.

The problem with the Daleks, as the majority of 'Doctor Who' Script Editors had found over the years, was sustaining a serial's impact past the dramatic moment of their first appearance. As director Douglas Camfield once remarked, "Once the Daleks have made their first all-important, gun-blazing, voice-grating, light-flashing entrance, you run up against a constant problem to keep them looking menacing and powerful; to stop the audience from noticing their very obvious physical limitations". These thoughts had also occurred to Terrance Dicks at the time he commissioned 'The Exxilons'. The brief he gave Terry Nation was to write a story centred around a space expedition's quest to find a healing elixir supposedly possessed by an ancient civilisation which had sunk back into barbarism, worshipping their one-time symbols of high technology as religious artifacts.

Ancient civilisations and peril-fraught quests were two of Terrance Dicks' favourite themes, and would be the central elements of this serial, relegating the Daleks to a more peripheral, if still essential, role. Terry Nation, with his usual flair for consonantal shift, turned the elixir-bearing primitives into Exxilons, and thereafter had his potion turned into a mineral by Robert Holmes who felt the parallel too close to corn for comfort.

Holmes passed his 'test' with flying colours, tightening up the action and strengthening the dialogue to a point where the four finished scripts could be handed over with confidence to Michael Briant.

Briant was one of Letts' proteges; a fledgling on 'Colony in Space' (Serial "HHH"), he had gone on to earn himself considerable favour as a director capable of delivering shows within budget, on time and up to the mark as far as drama serials were concerned. This time though, though, Briant asked Letts to accord him a small favour - re-naming him as Michael E Briant in the serial's closing credits. Problems had arisen with mail to the BBC getting crossed between him and the celebrated actor Michael Briant. By adopting the initial 'E' from his middle name, Briant hoped to end this embarrassment.

Through persistence, effort and sheer determination, Robert Holmes delivered to Letts, Dicks and Briant a very workable set of four scripts in time to meet the mid-November deadline for commencing exterior location filming. Letts, in particular, was pleased with the result and, much to the consternation of his new Script Editor, went ahead and sanctioned another, six-part Dalek storyline from Terry Nation for the following season...

Storywise, this marked virtually the end of Barry Letts' creative input to 'Doctor Who', barring one final effort for the closing serial of the season. Knowing that Terrance Dicks would not be continuing as Script Editor, and with an eye on further drama horizons, he decided around the time of production on 'Death to the Daleks' not to renew his option to stay on as Producer. His boss, Shaun Sutton, tried hard to persuade him to reconsider, but to no avail. Like Dicks, Letts felt he had done everything within his power to lift 'Doctor Who' out of the troubled waters it had sailed into towards the end of Patrick Troughton's era, and, now that it was once more a celebrated success, and as he had broken all records for length of tenure on the programme, he was convinced it was time to move on to pastures new. He did agree to stay on for a short while, however, to give a good period of handover to his appointed successor.

Letts' decision to go was announced to the regular cast and crew of the series as recording on 'Death to the Daleks' broke for Christmas 1973. It was not entirely unexpected, and for Jon Pertwee it was a decisive factor in his own soul-searching about his future on the programme...

ON LOCATION

Susan James

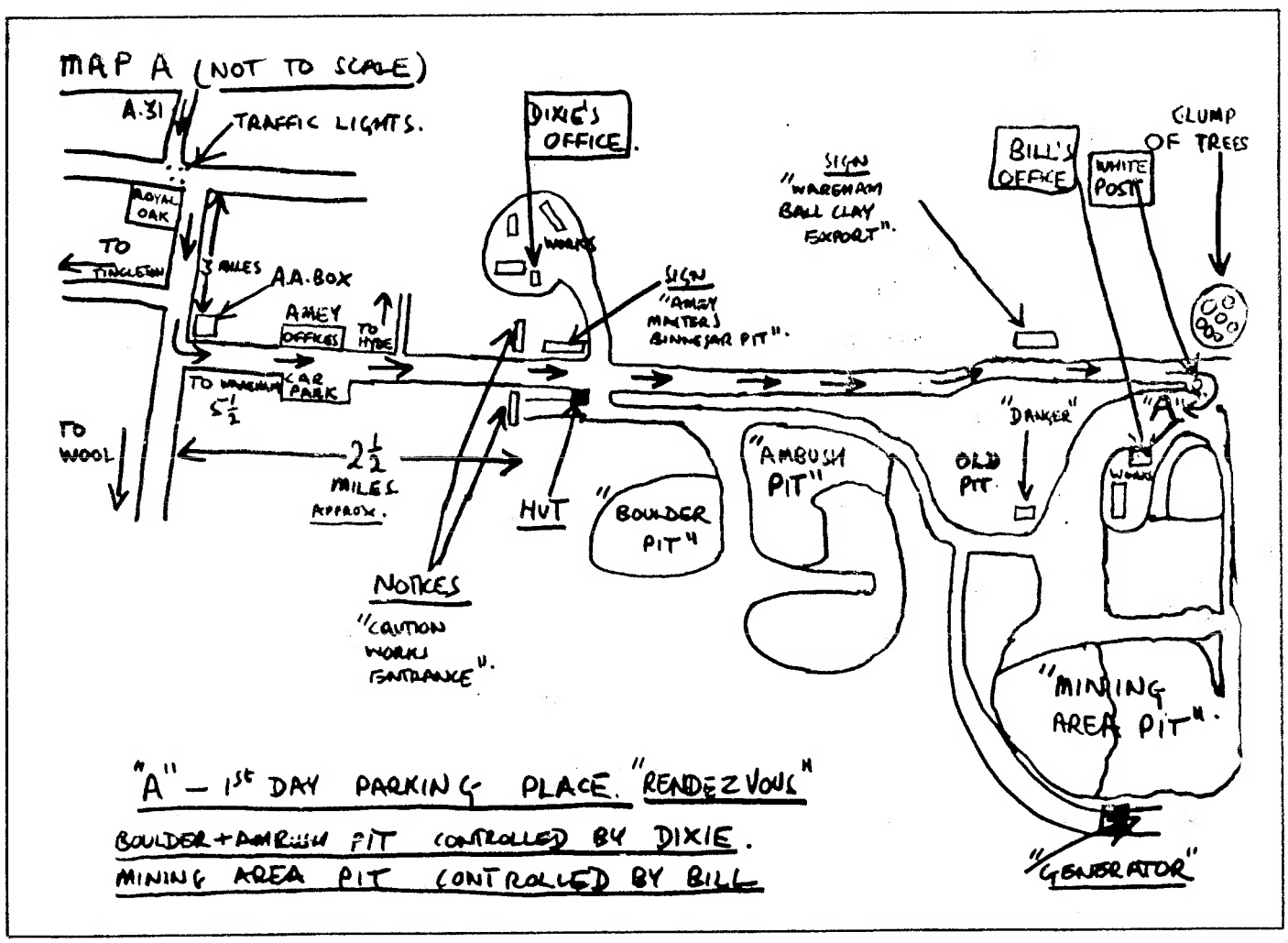
It was the task of Production Assistant Chris D'Oyly-John to find a location for the film work on 'Death to the Daleks', and he came across a very suitable venue at the sand pits owned by A.R.C. Ltd in an area known as Gallows Hill, five miles from Wareham in Dorset. Director Michael Briant and his team filmed here from 13th to 19th November 1973 (although the weekend of 17th/18th November was a rest period in which no work took place), and during this time they were based in three hotels - the Shirley Hotel, the Castle Inn and the Lulworth Cove Hotel - just a short drive down the road in West Lulworth (near Lulworth Cove).

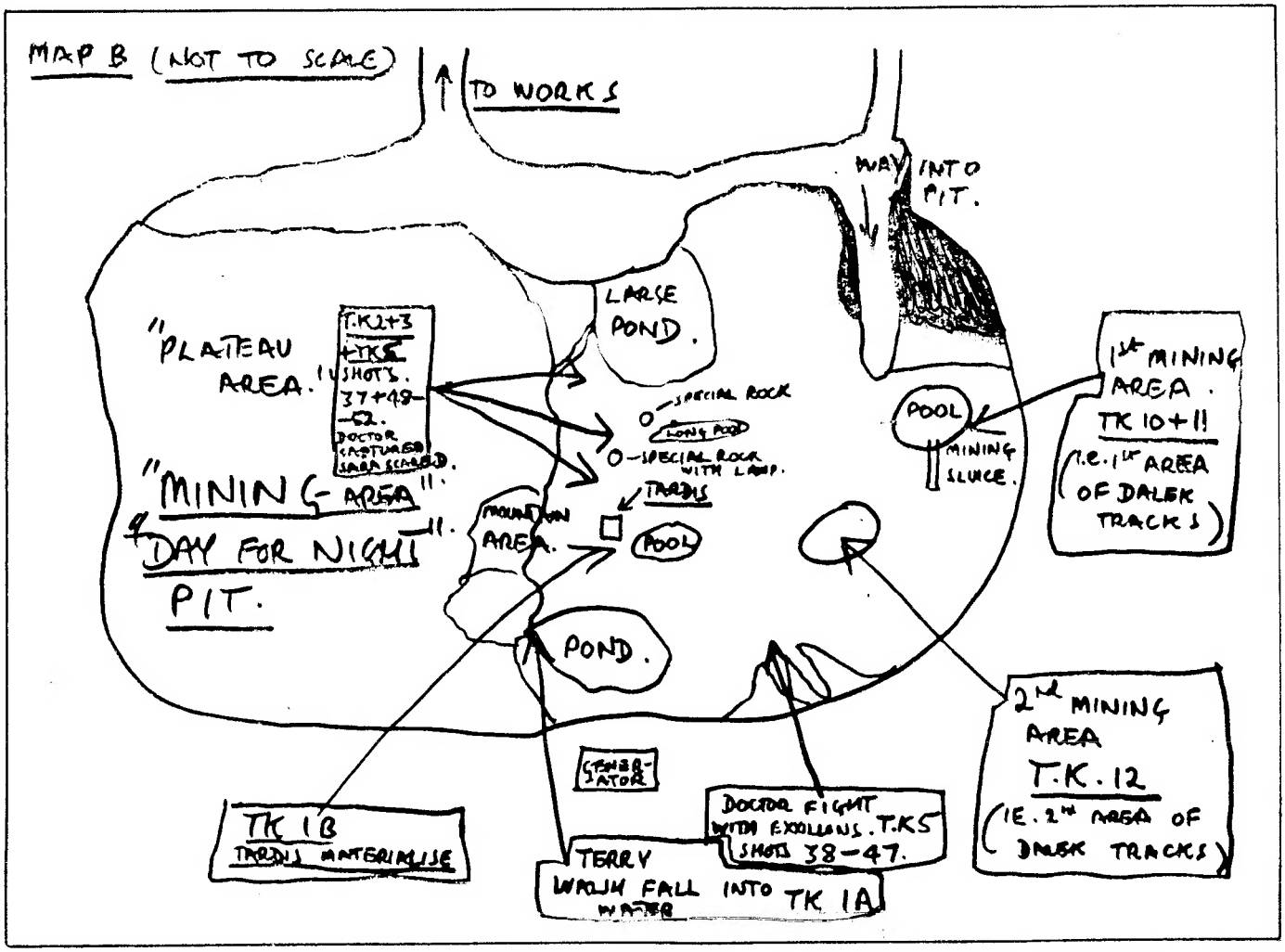
The general lay-out of the location is shown in Map A below, taken from Chris D'Oyly-John's Film Schedule for the serial. The specific areas where the team filmed are described as 'Boulder Pit', 'Ambush Pit' and 'Mining Area Pit' (refering to the main parts of the story shot in each pit). Map B opposite is a detailed diagram of the Mining Area Pit, on which are marked the points at which various scenes, e.g. the TARDIS materialisation and the death of the human Jack (Terry Walsh), were actually shot.

A perennial problem for directors of Dalek serials has been to find a way of enabling the Dalek props to move over rough location ground. On this occasion, Michael Briant came up with two solutions: first, for simple scenes, he used the tried-and-tested method of laying down strips of sand-coloured hardboard for the Daleks to move across; secondly, for instances such as the lengthy tracking shot in episode two, he turned to the more innovative technique of laying down linked sections of camera dolly track and mounting each Dalek onto a dolly base such that it could be either pulled along by a wire or pushed by an out-of-vision actor (see photograph) - hence the reference on Map B to '1st Area of Dalek Tracks'. When filming these scenes, Michael Briant of course had to be careful never to give the game away by showing the base of a Dalek - although the attentive viewer might still have spotted that the Daleks appeared to be rather taller than usual!

Although several scenes in the story were set at night, Michael Briant managed to avoid expensive night shooting by employing the 'day for night' technique of filming with a dark blue filter over the camera lens (again, see reference on Map B). Thus the materialisation of the TARDIS, for example, was actually shot at 7:45 in the morning; and filming did not continue past 4:45 pm on any day.

Most of the work was completed by Friday 16th, leaving just the fight between the Doctor and the Exxilons to be shot on Monday 19th, with time also set aside for completing any scenes which had 'run over' from the week before. The last members of the team finally left Lulworth and returned to London at 3:45 that afternoon.





02343/7019

FILMING DIARY

FILM DATES: Tuesday, 13th - Friday 16th November + Monday, 19th November 1973

LOCATION: A.R.C. SAND PITS
A.R.C. Ltd.,
Gallows Hill,
Nr. WAREHAM,
Dorset.

PRE-SETTING + PREPARATION DAYS: Sunday 11th + Monday 12th + early a.m. Tuesday, 13th Nov.

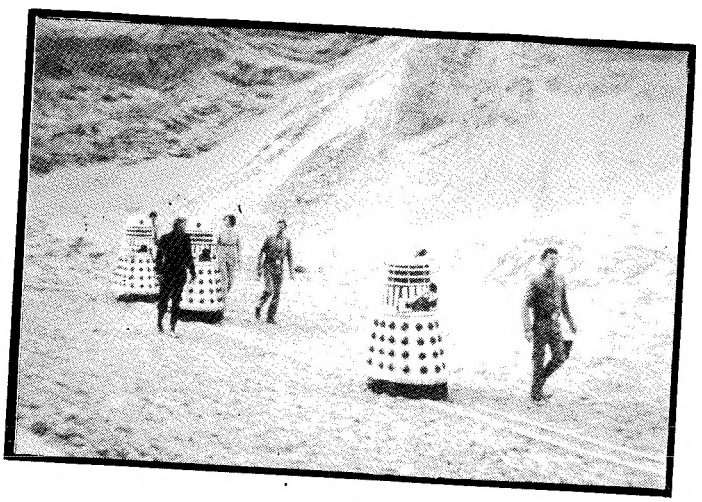
SUNDAY, 11th NOVEMBER 1973

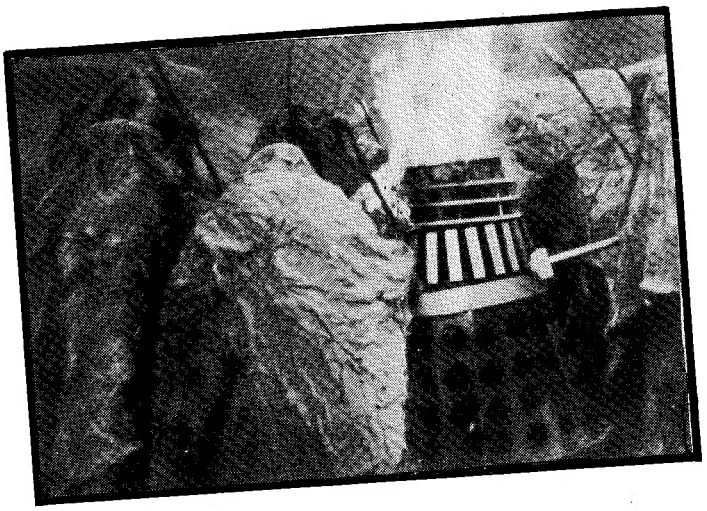
1. 09.00 4 Scene Operatives to check and load pantechnicon van with scenery and props and travel to Dorset location area.
2. Designer to travel to Location area.
3. Visual Effects to load van and travel to Dorset location area.

MONDAY, 12th November 1973

1. Make-Up + Costume vans to be loaded at TVC and sent to Location area.
2. Designer, Scene Operatives, Visual Effects, P.A. + Director to set up:-
   (A) Mining sequences, props and scenery, Dalek tracks, boards and Daleks.
   (B) Tardis and rocks into position
   (C) Ladder and ropes into position for Boulder pit.

   N.B. Scaffold poles, etc., to be delivered to Bill King at 08.30 from A. Marsh - Wareham 2107 (Code 9935)
3. Camera + Sound crew + Gripp to prepare all necessary equipment and travel to Lulworth Cove.
4. Director, P.A. + Assistant travelling a.m. to Dorset location.
5. Caterers, travel to Dorset - CINEFOOD.





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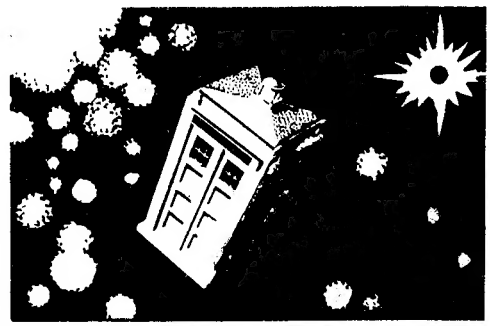
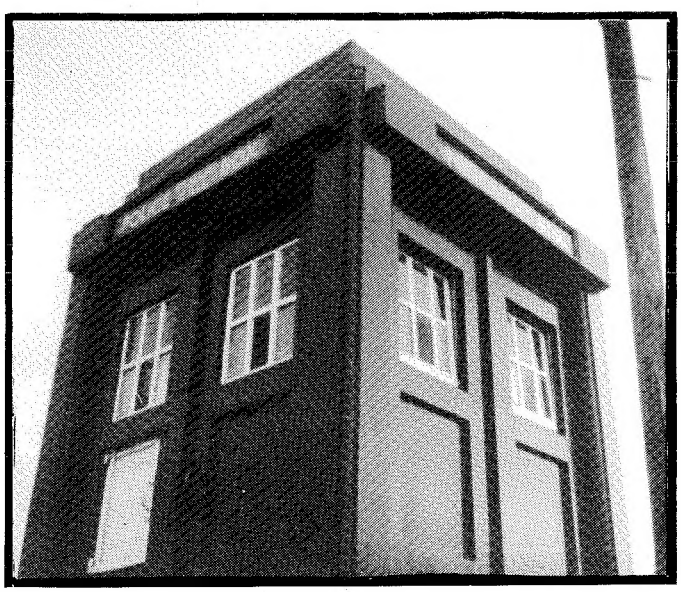


Jeremy Bentham

The TARDIS interior sequences for part one of 'Death to the Daleks' were the last such scenes written for the Jon Pertwee era. Its presence being somewhat incidental to the main plot, the set constructed for this episode was a very simple affair; the door wall, the main console and two circle-indented walls, one of which supported a 'dummy' scanner-screen cowl. In a sense, it is misleading to use the word 'constructed', since these four essential component parts of the TARDIS had existed in stock for some time and were merely 'assembled' into whatever configuration the script demanded or studio space allowed. Quite frequently during Jon Pertwee's period all the TARDIS interior scenes for a particular story were recorded in one go in the same recording block, the set then being 'struck' to liberate more space for the bigger, purpose-built sets. Both 'Planet of the Daleks' (Serial "SSS") and 'The Time Monster' (Serial "OOO") are admirable examples of this principle, the roots of which go back even to the very first season, viz. 'The Sensorites' (Serial "G") and 'The Reign of Terror' (Serial "H").

The TARDIS has been a problem to many designers and directors throughout 'Doctor Who's' history, and resolution of the conflict between the need to feature it often and the studio space overheads of a vehicle 'bigger inside than out' has relied on the subconscious mental suppression of strict attention to detail which is continuously performed by the vast majority of TV's audiences.

Research into audience perceptions of television has consistently shown that the focus of attention is on the characters in a production rather than on their background. Two explanations have been advanced for this. First, the human eye is more attracted to a moving image than to a static one, even if the centre of movement is nothing more than an actor's lips. Thus even the most impressive of static sets attracts only a series of establishing glances before attention shifts, homes in and locks onto the characters as they give their performances. The second explanation has to do with size. The practice of viewing the world through the tube of a TV set, and thence through the lens of a fairly narrow-fielded camera, makes it hard to build up a comprehensive impression of surroundings. A 1962 article by C.P. Taylor in the periodical 'Television Today' likens the effect to walking around a house peering at rooms through a cardboard tube, with control of that tube resting with someone else.



Combining these two theories, one might cynically suggest that the entire budget spent by Designer Peter Brachaki on the original TARDIS set was effective in terms of impact on the audience only for that first pull-back and pan shot as Ian and Barbara enter the ship half way through 'An Unearthly Child' (Serial "A"). Once that all-important sense of size had been established, all that was needed afterwards were background glimpses of circle-indented walls and a shot or two encompassing the main design element of the TARDIS, i.e. the console.

Just as Raymond Cusick found he could save money and deceive audiences using just a 'stone' arched doorway and black drapes to suggest a fully stone-walled set (part two of 'The Keys of Marinus' (Serial "E")), so fellow BBC designers found they could reduce the physical dimensions of the TARDIS set to just the key visual reference points of doors, walls and console, without damaging the 'bigger inside than out' impression vital to the narrative. These acts of three-dimensional conjuring - which even saw flat, photographic mock-ups of TARDIS walls in use up until 'Colony in Space' (Serial "HHH") - enabled the show's designers to get away with all sorts of arbitrary modifications to the ship's architecture secure in the knowledge that any indignation registered by attentive viewers would be quickly forgotten and mentally dismissed. Hence the painless introduction of a more simplified control console and time rotor during Jon Pertwee's time and the wide variations of scanner design from a gimbal-mounted monitor to a patch of CSO cloth tacked into a wall roundel.

Similar mental gloss-overs during the Pertwee era forgave the timely popping-up of a whole farrago of props when needs demanded. A bed, a set of cupboard units and a trolley of oxygen cylinders in 'Planet of the Daleks' were followed by emergency light units and, of all things, a car crank handle for manual operation of the doors in 'Death to the Daleks'.

However, while the TARDIS interior was subject to the attentions of over-zealous decorators, the Police Box exterior suffered the other extreme: dire neglect.

The TARDIS prop had never been an exact replica of a real concrete and oakwood Police Box. For the pilot episode it came very close, but handling problems experienced in attempting to manoeuvre it through the lift doors at Lime Grove Studios dictated modifications to the roof even before the first transmitted episode was shot.

A smaller and lighter Police Box was introduced mid-way through the Hartnell era and it was this version, with the odd side panel, door or signboard replaced, that Jon Pertwee inherited in 1969. By this date the graduated roof squares had gone, leaving just a gentle sloped surface up to the lamp, and the inner side panels were in a poor state of repair. The central problem with the TARDIS was one of storage. Being a solid, non-collapsible structure, it was too big and bulky for easy movement to and from the Acton props warehouses, and the frequency of its appearances during the nine month 'Doctor Who' recording cycle meant that scenery movers were happier keeping it at TV Centre. Consequently the main residence of the prop, between assignments, was the main 'Ringway' corridor connecting all the studios, where it languished often for months on end, vulnerable to the less-than-gentle handling of curious passers-by.

By early 1974, real Police Boxes had all but vanished from London's street corners, made obsolete by two-way radio. Even the one on Shepherds Bush Green, which had been visible from the 'Doctor Who' office itself, was gone. By the time 'Death to the Daleks' was safely in the can, just about the only Police Box still in the capital was the one that, ironically, had been the first to leave it back in 1963...

TECHNICAL NOTES

Jeremy Bentham

It was almost a case of rediscovering roots when Michael Briant directed 'Death to the Daleks'. Virtually his first job at the BBC had been as Trainee A.F.M. to the team making the very first Dalek story back in 1963. Two years later he had spent nearly four months as Douglas Camfield's Production Assistant on the longest ever serial featuring the metal monsters, 'The Daleks' Master Plan' (Serial "V").

Most of the 'senior' directors on 'Doctor Who' at one time or another were assigned to a Dalek story to test their mettle, and it was in this spirit that Briant approached the serial, determined to restore the public's faith in the ten year old monsters.

An early directive was to repaint and refurbish totally the three 'working' Daleks and the half dozen or so simplified, 'goon' casings. In Michael Briant's early days on the show he had been much impressed by the bright, gleaming Dalek casings as originally designed by Raymond Cusick, and he disliked intensely the drab, matt-black colour-scheme inherited from directors of more recent shows. His Daleks, with their 'Silver Fox' livery, were an attempt to recapture the glory of their Sixties ancestors.

Following the same line of thought, Briant also asked Designer Colin Green to reproduce as far as possible the 'look' of early Dalek control rooms when creating the interior of the creatures' saucer. Thus Green incorporated in his design a low, arched doorway - based on a BBC publicity photograph showing the inside of the Dalek capsule from 'The Power of the Daleks' (Serial "EE") - and instrument panels with colour-sectioned, circular controls (suitable for operation by Dalek suckers) like those seen in the Hartnell Dalek serials.

The Dalek weapons that replaced their traditional ray guns in this story were achieved by a combination of Visual Effects design, supervised by Jim Ward, and actual metal pellet-firing guns supplied by 'Baptys'. Jim Ward's team produced a set of dummy guns with working 'click' mechanisms triggered by each Dalek Operator. At the back of the studio, and facing a pack of mattresses, was an armourer from 'Baptys' whose job it was to fire the real pellet-shots on cue, the sound then being relayed from a microphone onto the soundtrack.

Only twice were shots from the pellet guns seen in vision; first, during the 'in joke' sequence where the Daleks test-fire their new weapons at a 'baby TARDIS' (with a plexiglass screen positioned between the set and the camera to protect the cameraman) and, secondly, in episode four as the Daleks fruitlessly try to shoot the anti-body 'zombies' created by the Exxilon city (for which scenes stuntman Terry Walsh had to be fitted with a bullet-proof vest).

Terry Walsh's involvement on this serial was considerable. As well as a zombie, he had to play the doomed astronaut, Jack, in episode one (in a violent death scene which the Australian censors deleted when the story was transmitted in that country). He also doubled for Jon Pertwee in the fight scene where the Doctor rescues Sarah from sacrifice.

As the BBC only possessed three fully-operable Dalek casings, episode two's recording was punctuated with many scheduled breaks so that action could be swapped between Daleks with manual weaponry and those with defunct ray guns.

The other big design consideration for this serial were the Exxilons. Terry Nation's script had given an outline description of the creatures as a silicon-based life form whose rock-like skin acted as camouflage, enabling them to blend into the background of cliffs and crags on their home world. Armed with this brief, L Rowland Warne and John Friedlander based their costumes and masks around the idea of walking, humanoid rock creatures.

The ten basic Exxilon costumes were made from a cheese-cloth material covered in latex, painted and textured to give a rocky appearance. The eyes were thin, plastic hemispheres, coated to reflect light, with the artists, all of whom had to be small in stature, seeing out through tiny pin-holes.

The subterranean Exxilons, three of them, were different again. These creatures had supposedly lived underground for so long that their bodies had picked up and become imbued with the radiation emanating from the city. Thus they appeared shining white, glowing with radiation even in the darkness of the cave tunnels. The key to achieving this irradiated effect was Front Axial Projection (FAP) (a technique with which Michael Briant had had some success on 'The Green Death' (Serial "TTT"), where it had been used to achieve the glowing green skin colouration of people who had been infected). Each camera shooting a subterranean Exxilon was fitted with a box projecting a beam of bright light vertically downwards onto a 45° angled mirror positioned below the lens. This mirror reflected the light onto the Exxilons, whose costumes were coated in the same highly reflective substance used to give road signs their high brilliance when picked out by the lights of a car, thus achieving the desired glowing effect. In theory this was fine, but in practice there was one drawback. FAP depends for its effect on the light from the reflective surface being received by the camera, but the ridged and pitted Exxilon costumes tended to scatter it everywhere except back parallel to the original projected beam. Thus Bellal, Gotal and Jebal lost most of the intensity of their glow.

Since a main theme of this story was the absence of electrical power, Michael Briant decided not to use the synthesiser wizardry of the show's regular incidental music composer, Dudley Simpson. Instead he opted for more natural music, composed by Carey Blyton and performed by the London Saxophone Quartet. The only exception was the passage of 'Peruvian Temple' music, obtained from stock, to emphasise the magnificence of the Exxilon city. Also from the BBC Music Library came the Plainsong chants used as background during the Exxilon sacrificial rites.

Studio recording for this serial went ahead in TC3 over December 3rd/4th 1973, and again over December 18th/19th. Unusually for 'Doctor Who', much of the modelwork was done on VT in the studio. The Dalek saucer exterior, the astronauts' dome and parts of the city were CSO matched to sections of set to increase their apparent size. Film was still used, however, for sequences such as the Dalek saucer in flight, and the dissolving of the polystyrene Exxilon city model under a spray of acetone.

The most complex sequence to shoot was the final test faced by Bellal and the Doctor as they make their way through the booby-trapped Exxilon city. The visuals for this supposed attack on their sanity were multiple-feed CSO shots using a multi-image lens, a sheet of 'Mirrorlon', a four-step colour synthesiser and a floor lamp.

PRODUCTION CREDITS

Stephen James Walker

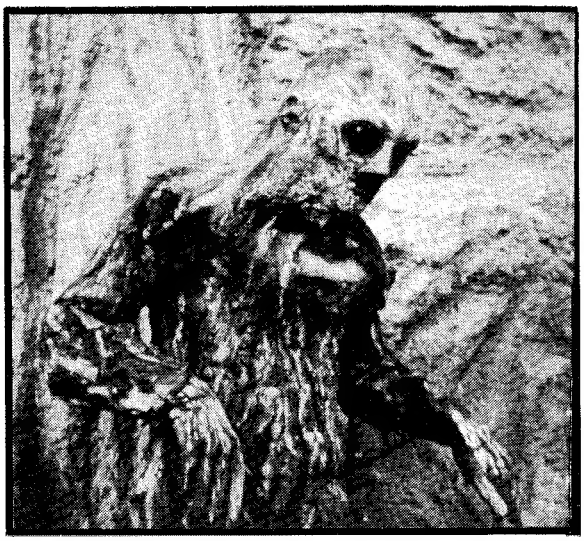
SERIAL "XXX" — COLOUR

PART 1	Duration 24' 32"	23rd. February 1974
PART 2	Duration 24' 25"	2nd. March 1974
PART 3	Duration 24' 24"	9th. March 1974
PART 4	Duration 24' 35"	16th. March 1974

CAST

STARRING:
Doctor Who.....Jon Pertwee
Sarah Jane Smith.....Elisabeth Sladen

FEATURING:
Lieutenant Dan Galloway.....Duncan Lamont
Lieutenant Peter Hamilton.....Julian Fox
Jill Tarrant.....Joy Harrison
Commander Stewart.....Noel Seiler
Captain Richard Railton.....John Abineri



Bellal.....Arnold Yarrow

WITH:
Spaceman (Jack).....Terry Walsh
Dalek Voices.....Michael Wisher
Dalek Operators.....John Scott Martin
Cy Town, Murphy Grumbar
Double for Doctor Who.....Terry Walsh
Stuntmen.....Terry Walsh
Alan Chuntz, Marc Boyle
Exxilons.....David Rolfe, Mike Reynel
Derek Chafer, Terry Sartain
Kevin Moran, Leslie Bates
Dennis Plenty, Steven Ismay
Bob Blaine
Extras.....Roy Pearce, Terry Denville
Nigel Wynder, Max Faulkner
Tex Fuller
High Priest.....Mostyn Evans
Gotel.....Roy Heymann
Zombies.....Steven Ismay, Terry Walsh

TECHNICAL CREDITS

Production Assistant.....Chris D'Oyly-John
Assistant Floor Manager.....Richard Leyland
Director's Assistant.....Margaret Lewty
Technical Manager 1.....Derek Slee
Technical Manager 2.....Eric Wallis
Sound Supervisor.....Richard Chubb
Grams Operator.....Gordon Phillipson
Crew.....No. 10
Vision Mixer.....Nick Lake
Floor Assistant.....Malcolm Hamilton
Film Cameraman.....Bill Matthews
Assistant Film Cameramen.....Martin Patmore
Ian Pugsley
Film Sound.....Bill Chesneau
Assistant Film Sound Recordists.....Chris Lovelock
Clive Derbyshire
Grips.....Alan Woods
Film Lighting.....Dave Smith
Film Editors.....Bob Rymer
Larry Toft
Visual Effects.....Jim Ward
Mat Irvine
Masks.....John Friedlander
Fight Arranger.....Terry Walsh
Costumes.....L. Rowland Warne
Make-up.....Magdalen Gaffney
Cynthia Goodwin
Incidental Music.....Carey Blyton
Performed by the London Saxophone Quartet
Special Sound.....Dick Mills
Script Editors.....Terrance Dicks
Robert Holmes
Designer.....Colin Green
Producer.....Barry Letts

DIRECTOR:

MICHAEL BRIANT

BBCtv 1974